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at least one rite of a tribe, in which scientific accuracy is united with poetical perception, to make thoroughly comprehensible the religious belief which has so long remained mysterious.

One curious feature must not be passed over. The myths make the cliff-house of Chelly Cañon a home of gods, in which rites have been learned. Dr. Matthews inclines to the opinion that the ceremonies may have been acquired from the ancient cliff-dwellers, rather than from the inhabitants of the great pueblos, Mokis and Zuñis.

Sufficient praise cannot be given to the beauty of this publication, which in form leaves nothing to be desired. Mr. F. E. Hyde, whose generosity has rendered the work possible, must feel it a pleasure and privilege to have assisted in the presentation of a memoir on the whole unrivalled.

*W. W. Newell.*

Ministère de l'Instruction Publique. Annales du Musée Guimet. Bibliothèque d'Études. Tome Treizième. LE THÉÂTRE AU JAPON. LES RAPPORTS AVEC LES CULTES LOCAUX. Par ALEXANDRE BÉNAZET. Paris: E. Leroux, 1901. Pp. v + 303.

The five sections into which this book is divided treat of Matzuri and mysteries, the sacred drama, the secular drama, literary procedures, and theatrical technique. Pages 295-300 are occupied by a bibliography of the Japanese stage. The numerous illustrations, as the editors explain, do not always fit the text to a nicety, the cuts furnished the author by M. Bing having to do with Japanese life rather than with the drama in particular. Like the kindred arts of Greece and India, the Japanese drama "was born of song, dance, and music, and keeps, even in its latest creations, the traces of such origins." The history of the drama in Japan is but one proof more of the essential unity of the human mind, for, as M. Bénazet observes (p. 289): "The drama in Japan has followed the same path as did the Greek drama and the French mystery-play. Sprung from liturgical ceremonies, it possesses, under the name of *ji*, the choir of the ancient tragedy, the satirical drama or *kiyôghén*, and the essential personages of the Græco-Latin comedy. Moreover, we find in Japan the use of masks, the existence of the prologue, the importance attributed to mimicry, the employment of men in feminine rôles, the adaptation to the stage of heroic and religious legends, the prolongation of the stage into the ward, — many traits besides common to the stage of the Far East and that of classical antiquity." The drama does not escape the laws which govern the evolution of all other arts of man. These resemblances are neither chance coincidences nor evidences of borrowing, but "are produced apart by virtue of a general and permanent law of the human mind." In these days, when the Aryan in general, and the Anglo-Saxon in particular, are being lauded to the skies as *the* people without whom the world would perish, it does one good to come across a record of the achievements of another race, which kindles our faith that some day there shall be written, not the history of this or that nation, but the unitary story of mankind. The author well says: "The primitive *fonds* of the races is everywhere the same. It is neither Aryan nor Anaryan, it is human."

The hereditary soul of humanity lies beneath the web of facts and ideas. The expression of men's thoughts differ, but the root-stock is the same. All human groups, arrived at a certain degree of civilization, tend to believe, to feel, and to act in the same way. The transitory forms of art and literature hide, as it were, the continuity of the human mind; the effects of environment and the "tendencies of race" overshadow it. Thus does the drama of Japan resemble that of the Occident in general character and in the phases of its development, while in some particulars it is different. Japan is human, and Japan is Japan. The purely scenic part of the *matzuri*, or primitive religious drama, "reveals an art still infantine, but full of fancy and caricature, and fairy-like, as might be expected from a people strangely imaginative and thrilled with intense movement and realistic mimicry." The *kagura*, or mute-play with masques and music, "symbolizes the oldest traditions of the national mythology." The *sambasho*, a propitiatory dance in honor of Yorimits, an Oriental St. George, had its origin in the ninth century, "the culminating point of primitive Japan." In the imperial palace in the beginning of the twelfth century arose the *shirabyôshi*, a women's dance, which "made great inroads upon the other dances hitherto the monopoly of men." The *no* and the *kiyôghén*, with their simple action, are the element of the religious drama since the fourteenth century. During that century also the *no*, created when a spoken dialogue completed the dance and music, appeared. The popular drama owes little to the *no*, having followed a line of development independent of that of the sacred drama. Its modern representatives go back to the lyric recitation of which the Japanese are so fond. The prototype of the actors of the Japanese folk-drama is the *marionette*, — the puppet-actions have been imitated by the *shibai* actors. In the seventeenth century occurred the great development of the *kabouki*, the human or psychological drama, while the founder of the modern drama (*shibai*) was Fu-kuchi-gwen-Itchiro (1653-1734), "the Shakespeare of Japan." For both the general reader and the specialist, this book, not at all exhaustive, or decisive on most points, will prove of considerable interest.

*Alexander F. Chamberlain.*

THE WIFE OF BATH'S TALE: ITS SOURCES AND ANALOGUES. By G. H. MAYNADIER. London: David Nutt, 1901. Pp. xii + 222. (Grimm Library No. 13.) Price 6/ net.

SOHRAB AND RUSTEM: THE EPIC THEME OF A COMBAT BETWEEN FATHER AND SON. A Study of its Genesis and Use in Literature and Popular Tradition. By MURRAY ANTHONY POTTER, A. M. London: David Nutt, 1902. Pp. xii + 234. (Grimm Library No. 14.) Price 6/ net.

Both these volumes were originally theses for the doctorate at Harvard University, from which form they have been recast and elaborated. They naturally find a place in "The Grimm Library," treating of two of the most interesting topics in all the range of folk-literature.

Mr. Maynadier's "The Wife of Bath's Tale" consists of nine chapters (The English Stories, Irish Parallels, Norse Parallels, French Parallels, Irish to English, Minor Incidents of the English Poems, the Relations of